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EDUCATION THROUGH MUSIC.

IN a well-known city recently a conference appointed a committee "that should consist of educators and musicians." So large a term as "educator" was evidently not broad enough to include the music teacher. The term "art" should be capable of including music, and yet how often we hear "music and art"! Why is it that words covering so wide a field in both the practical and the æsthetic side of life tend to exclude music? The reason is that the term "music," which covered so much of education with the Greeks, has through the process of differentiation been gradually narrowed down, until it means the manipulation of an instrument, including the management of the human throat; or learning the notation of music; or the science of tone-structure. Music has thus become dissociated from practical life. Architecture is closely related to housing and protection from weather. Poetry often expresses the thought better than prose, and so has its use as an enlightener. Painting often expresses the situation better than any description. Even sculpture may have its practical uses in helping us see ourselves as others see us. But, owing to the peculiar nature of music, it is difficult to relate its studies to any of the necessary activities of life.

Music, above all arts, exists for the sake of the pleasure that it gives; so that education in music means a preparation for either receiving or giving certain kinds of pleasure. If we consider the term "education," we find that it means, pretty definitely in its public-school use, a preparation for life. The geography and arithmetic, reading and writing, language and history, all take their significance because of the preparation they give for the serious problem of making a success of life. Whether these studies should be taken up or not is a question, not of choice or aptitude, but of necessity. The child must experience the discipline and learn the facts, whether or not he likes to. His success in life depends very largely upon how well he does this.

When one considers the keenness of the struggle for success, and how the poorly prepared are constantly going under to make room for those who are better prepared, one realizes that there is a moral pressure behind the usual studies of the school that puts the pupil into an attitude toward them entirely different from that which he has toward music. For the study of this art, even above all other arts, is purely for the evanescent pleasure gained.

This change of moral purpose toward music study brings with it a radical change in the treatment of the study. If the sole end of music is to please, the more pleasure it gives, the better it serves its end. As naturally the pleasure is connected with the form that excites it, the technique through which that form is expressed becomes the goal of all musical effort. However inconsistently we may act, we are all willing to admit, in our sober moments, that pleasure is not attained by its direct pursuit; and this holds as true in art as in life. That art which seeks only to please soon fails to do even that. Nine-tenths of the modern theatrical performances aim to please at any cost. Yet, in spite of the wonders of scenic effects, of orchestration, of acting, and of pantomime, how dreary are most of the efforts! It is not that art has a mission beyond that of pleasing, but that it must please the whole being. The art that aims only at the sensuous fails to do this. The art of music, after being dissociated from everyday life, and having been emptied of all serious content, has been pursued with all the energy and inventiveness characteristic of our modern times, to extract the last drop of pleasure capable of being drawn from the development of its technique. Thus the serious music teacher in the public schools, where the study of music is carried on for its own sake, and not as a profession, has to contend, not only against the lack of serious purpose toward the art, but also against a positively vicious demand with reference to it; one placing school music on a par with the vaudeville show. Art must thrill the senses and astonish the mind, but it must not challenge thought. That must be reserved for the serious problem of money-getting, the keeping one's head above the whirl of competition! Art must supply the oasis in the cool shade of which the weary traveler may forget the desert of existence. This is a

legitimate demand, and was never more needed than now. But art must appeal to our whole nature. The youth is not particularly longing for rest, but to be stimulated and given vision. Effort and concentration of the whole being are demanded. This is lost sight of by the purely entertaining and restful aspect of art. The difficulty is that the modern has so emptied art of its serious content and, in his effort to make it entertaining, so exaggerated its technique that, instead of being an oasis of refreshment, it is too often a wild orgy of excitement, screwing the weary nerves to a still higher tension. .

In public-school music, which reaches the masses as does no other art, the true educator has an opportunity at hand with which to improve the attitude toward art, giving it a dignity that will enable it to serve our whole life, its serious moments as well as those of relaxation. Certainly the social life of the day shows the need of this deeper ministration of art. With the overcrowding of our rapidly multiplying insane asylums, and with a nervous cripple in almost every home, the opportunities that art gives as an oasis in which to get inspiration as well as rest should be taken more seriously. The very fact that it has no practical side makes it the art above all others most helpful to the modern, if properly approached.

I will suggest the principle that underlies this approach, and three ways in which it may be realized, as conditioned by the varying amount of time given to the subject in school. Take, for instance, a song in praise of spring. Instead of using it as an excuse for producing sweet sounds, use it for the purpose of expressing the pupil's love of spring. Notice the difference that this change of standpoint makes. The tone must not be merely sweet, but it must express the real joy that spring has so often awakened in the pupil's heart. To produce this, memory and imagination must be full of the thoughts and images of spring, for, without this, tone will not take its true quality. The child is not the cultivated artist, having the beautifully placed tone, capable of being produced on demand, but his tone depends upon the natural expression of right feeling, where the thought is focused on what is done rather than on the method of doing. So

with the pronounciation of the words. These cannot be treated as excuses for vowel tones. They are expressive of a picture the poet has felt, and are the source of the stimulus that is exciting the pupil's imagination. Hence they must be thoughtfully uttered. So with the singing of the melody. It has its spring story to tell. Phrase and cadence must be true to the telling. Imagination, thought, memory; the brain alert with the activities of the eye, ear, and throat; the inner world of feeling all astir and alive—there is no better educative process than when music is thus treated. What opportunities for observing, for vivid imagining, for telling the truth, for delicate motor control! If all the relationships that focus in one beautiful song could be worked out in this way, the result with reference to the education of the pupil would be as great as the result in knowledge of which the poet spoke when addressing the flower in the crannied wall.

Taking self-expression as the guiding principle in music work, let us see how it may be applied, first with reference to schools, where a minimum time is given to music, say one or two short periods a week. Under such conditions songs learned practically by rote will supply the material of instruction. There will be almost no purely musical instruction, if by that we *mean* notation or the structure. But if the work is done as illustrated above, it will have educational value. The musical opportunities open to the pupil will be extremely limited, as judged from the standard of modern technical proficiency; but, as judged from that of musical feeling, they need not be on a plane lower than the feeling that has created the lovely folk-music of all nations. So much when the minimum time is allowed.

Second, where a little more time is given, but still not sufficient to make a daily, serious study possible, I would supplement the rote-song singing with instrumental work. It is too bad to leave our school population with this, perhaps the larger part of modern music, almost totally unrepresented in its scheme of study. If sufficiently good players are not at hand, the various mechanical attachments can do for music quite as effectively as the photograph and projection lantern do for so many other arts and sciences. To train the growing youth to an intelligent hearing of

a Beethoven symphony or a Bach fugue is to widen his resources with reference to his future enjoyment of art much more than can be done with an equal amount of time spent on what is called "sight-reading." To follow sufficiently for a large satisfaction the intricacies of an invention or a fugue, or to observe the logical relationship of a symphonic form, is not as difficult for the average musical intelligence as to conceive of a chromatic harmony from its staff notation, and it leaves infinitely more in thought and content than does the latter kind of work.

Third, when the dignity of music as a serious study is realized and daily opportunity is given for careful work, the study of music as self-expression can be fully taken up. Starting its complex rhythms in the simpler and more easily understood forms in which rhythm is expressed, as in movement and language, constantly keeping self-expressive principles in mind, the teacher can lead from the expression of rhythmic thought to its further expression in tonal thought, and through this self-expressive activity conquer the complex difficulties that stress, duration, and pitch represent, both with reference to conception and definition, as well as to its expression in notation or reproduction in tone. Such a treatment of music relates it to physical culture on one side, and to English on the other. The speaking tone and what is uttered, as well as the vocal tone and the physical conditions necessary for its adequate production, must all be closely related, if music is to be fully utilized as the art of self-expression.

The principle of self-expression in art puts the stress on what is done rather than how it is done; on content rather than on technique. In doing this, it develops the individual from within out; helps him to realize himself and to add his own contribution to society. It is the very opposite of the tendency of most of our public-school work, the aim of which seems to be to shape the minds, as the tailor does our garments, according to the fashion of the times. This suppresses all originality and creative impulse in order to turn out pupils up to a uniform standard. We do not object to the standard; a common knowledge is necessary; at the same time, the individual benefits society in the degree to which he contributes something that is his own.

The constantly increasing elective courses in our colleges give an opportunity for developing the personality of the individual; but where the college is helping this principle for students who have entered its halls, it is hindering it by the constantly increasing rigidity of its entrance examinations, requiring a dead level of uniform work just at the age where the true personality is finding itself, and where, if any work on the art side of our natures is to be done, it must be done immediately. Education through music, requiring as it does expression by means of poetry, acting, and speaking, as well as through the singing-tone, develops the inner life. It will make the individuals of society differ from each other. The mental life of society, instead of resembling a vast plain, its every acre taken up with the production of the necessities of life, will have its lesser as well as its greater peaks and summits, which catch for the dwellers on the plain the morning glow of hope or the reddening promise of sunset, and send down fresh streams of inspiration to gladden all its members, even the humblest having sufficient intelligence to drink and be refreshed.

Music, because of its impractical nature and its slight technical demand for expression, and at the same time its wide demand on body and mind for its adequate realization, proves one of the best studies for developing the inner as against the outer and formal side of life. But it will not do this unless it is taken in the spirit of self-expression, rather than that of entertainment.

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